

ANALYSIS OF TRANSLATED TROPES: METAPHORS, SIMILES & ANALOGIES IN A CASE STUDY
OF THE ENGLISH & DUTCH TRANSLATIONS OF THE RUSSIAN POET ALEXANDER GALICH

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Analysis of translated tropes: metaphors, similes & analogies in a case study of the English & Dutch
translations of the Russian poet Alexander Galich

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Abstract

Since the introduction of target-culture approach in translation studies, the study of literary translation focused on the reader's potential perception of the target text. This paper contains a study of translated tropes dealing with comparison: metaphors, similes & analogies in the English & Dutch translations of the Russian poet Alexander Galich. The goal is twofold: (i) to look how these tropes were rendered in existing translations and (ii) to offer an alternative translation for some problematic cases.

Four possible tendencies in translation were examined: (i) trope preservation, (ii) trope change, (iii) trope substitution by paraphrase and (iv) trope omission. Metaphors were divided into three categories: (i) lexicalized, (ii) conventional and (iii) private. The research method used is descriptive analysis based on the statistical data obtained from a parallel corpus.

The results show two prevailing tendencies: (i) trope preservation and (ii) trope substitution by paraphrase. Tendencies vary for different types of tropes: translated analogies are preserved more often than metaphors and similes. Translated metaphors also show variation depending on the type: while conventional and extended private metaphors are predominantly translated as such, lexicalized and simple private metaphors are often modified.

The results allow to draw tentative conclusions that (i) tropes are generally translated by tropes, (ii) the most frequently occurring alternative is translation by paraphrase, (iii) metaphors and similes seem to be more interchangeable, analogies are not, (iv) extended tropes are easier to translate since they provide more room for translator's creativity, (v) references to the reality shared by the source and target cultures seem to facilitate translation.

Keywords: trope, metaphor, simile, analogy, lexicalized, paraphrase

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1. Research objective

Since the introduction of target-text approach in translation studies, literary translation became a work in its own right that could claim a place in the target culture literary system making it possible to assess the role of literary translations in the reception of a literary work.

This paper contains a study of tropes translated from Russian into English and Dutch in the poetry of a Russian dissident poet Alexander Galich. Tropes are important in literary translation because they contribute to the text comprehensibility and appeal. Translated tropes should convey not only the contents but also the flavor of the original, which can be a challenging task in form-bound texts like poetry, which leave less room for paraphrase because the contents is intertwined with the form producing an aesthetic effect (Vandeweghe 2005: 48-50).

However, trope translation is hampered by more than formal restrictions, there are two other difficulties: (i) semantic voids and (ii) divergent lexicalization. As for semantic voids, Dagut (1981) states that unlike the infinity of human experience, a language has to be finite in order to remain manageable for a human mind, which imposes vocabulary selection. 'Hence, if the vocabulary of a language is a kind of a shared lexical "map" of its speakers' experience, with the individual designators marking the salient features of that experience as selected by the collective consciousness of the language community, then it is only to be expected that every lexical "map" will be full of blank spaces' (idem: 63). Such blank spaces constitute semantic voids and do not coincide in different languages because different peoples and cultures have accumulated different experience throughout the course of history. Languages also tend to have a different set of lexicalized elements at their disposal, i.e. crystallized elements with a different degree of 'deadness', whose evocative nature is no longer unusual to the language speakers. Tropes often contain such lexicalized elements.

The study objective lies within the framework of a wider research that aims at assessing the role of Galich's translated poetry in his reception in the West. This paper focuses on figures of speech dealing with comparison, such as simile, metaphor and analogy. They were selected because they occur most frequently in his poetry and appear to be characteristic of his style (Frizman 1991:23-28). The goals of the research is (i) to assess tendencies in existing translations and (ii) to provide alternative suggestions in some problematic cases.

2. Research subject

The research subject consists of original poems by Alexander Galich and their translations. Galich's work belongs to a special genre of Russian literature in the late Soviet period that emerged after the period of

‘thaw’, which followed the condemnation of Stalinism in 1956. The ‘thaw’ allowed a limited freedom of speech but it was shortly lived and soon the regime initiated a ‘chill down’, once again placing literature under the control of censorship. After that dissident writers had only three possible publication channels, (F.J.M. Feldbrugge 1975:16-17): ‘samizdat’ (illegal publication inside Soviet Union), ‘tamizdat’ (publication abroad) of ‘magnitizdat’ (recorded sung poetry). The last one was the only tolerated and therefore mostly effective way of spreading dissident thought inside the Soviet Union. One of the three main representatives of this genre was Alexander Galich.

In fact, Galich was more than a singer-songwriter. He became a dissident poet late in life after a successful career as an actor, film producer, playwright and script writer. He tried to combine approaches and methods from different performing arts in his poetry. Galich’s texts are hard to define: they are poems, songs, plays, visual art and short films (Zajcev 2001:40). He created his own human comedy using concise and highly concentrated language filled with images and references (Smith in Galich:1983:29; Zajcev 2001:41) that is characterized by (i) a high degree of visualization, (ii) a multitude of voices (Sokolova 2001:186-189) and (iii) unorthodox and innovative language (Smith in Galich:1983:33; Levina :1; Kurilov :16). Visualization was attained through using a few well-chosen strokes to depict a character (Smith in Galich:1983:50) and the multitude of voice was achieved by giving every characters his unmistakably own voice through pronouns, register and vocabulary. Galich’s unusual language originated not only in his own mind of a well-educated, artistically-gifted and linguistically-proficient individual (Novikov 2001:7). Galich searched for it, but by his own admission, in real life listening to people in the street (Zajcev 2001:47-48; Volkovič 2001:93). He was trying to oppose this unorthodox colorful Russian to the cliché-ridden and meaningless official language (Smith in Galich:1983:33, 49-50). His unique language has influenced his tropes complicating translator’s task.

Little research has been done into translated Galich, he and his genre remained unnoticed outside Russia. Although Galich received a warm welcome in the West as a dissident, his poetry hardly attracted any attention of non-Russian speakers although a large part of it was translated. This study of the translations should help to understand the reason of such reception.

3. Method

A parallel corpus was compiled comprising the original texts and all existing translations in English and Dutch since several poems were repeatedly translated into the same language and/ or into both languages. The selected tropes were defined as follows: (i) a metaphor is ‘a figure of speech that implies comparison between two unlike entities, as distinguished from simile, an explicit comparison signaled by the words “like” or “as.”;’ (Encyclopedia Britannica, Online), (ii) a simile is as a ‘figure of speech involving a comparison between two unlike entities. In the simile, unlike the metaphor, the resemblance is explicitly

indicated by the words “like” or “as” (idem). The case of analogy is special since there is, technically speaking, no such figure of speech but there is analogical thinking in rhetoric, including references to existing texts, people, works of art, etc. Such references highlight similarities in both entities but unlike similes and metaphors they are actually anchored in referential reality. For this study the analogy was defined as: ‘resemblance in some particulars between things otherwise unlike : ... comparison based on such resemblance’ (Merriam-Webster, Online).

The method used is descriptive analysis based on statistical data obtained from the corpus in order to establish whether tropes are translated by (i) the same type of trope, (ii) a different type of trope, (iii) paraphrase or (iv) omitted. Metaphors were divided into three categories: lexicalized, conventional and private using the definitions of Van Den Broeck (1981: 74-76), who describes (i) lexicalized metaphors as ‘those that have gradually lost their uniqueness and have become part of the established semantic stock ... of the language’ (idem: 74-75), (ii) conventional metaphors, ‘are more or less ‘institutionalized’ in that they are common to a literary school or generation’ and (iii) private metaphors, ‘so-called ‘bold’, innovating creations of individual poets.’ (idem: 74-75). The last category was subdivided into simple private metaphors containing only one image and extended private metaphors combining several images. This subdivision proved necessary since considerable differences in translation were observed.

Furthermore, a distinction was made between creative and decorative tropes: the former being truly relevant for the contents and the latter being purely decorative and therefore possibly redundant (Van Den Broek: 1981:76).

Subsequently, semantic voids in translations were identified and divided according to Dagut (1981:63-66) into two categories: (i) referential (symbolizations of non-shared experience) and (ii) linguistic (results of divergent lexicalization).

Next to the statistically-based analysis, several examples are provided to illustrate translation difficulties and possibilities. The selected examples are typical illustrations of particular difficulties and were taken only from the translation by G.S. Smith, who translated the biggest amount of Galich's poems (63). Translations by other translators are too few to discern any tendencies and were therefore not selected for the examples.

Finally, conclusions were drawn on trope rendition in the translations and on the factors that hamper or favor it.

4. Results

The corpus contains 52506 words, of which 18485 belong to the original texts. 65 poems were translated, of which 63 into English and 15 into Dutch, 15 poems were translated more than once and 11 into both languages.

440 tropes were found in the original, with metaphors occurring most frequently (262) followed by similes (111) and analogies (67). The number of translated tropes was counted in all existing translations and can therefore exceed the number occurring in the original poems since some poems were translated more than once.

Total number of tropes	Translated as the same trope	Translated as another trope	Translated from another trope	Translated by paraphrase	Not translated
440	456	31	19	109	12

Table 1. General trope translation tendencies.

The table shows that tropes are rarely omitted and are predominantly translated by the same trope. The most frequently occurring alternative for the 'trope-to-trope' translation seems to be paraphrase. Substitution by another trope happens only occasionally, although tendencies vary for each trope: the incidence is higher in metaphors and similes than in analogies.

4.1 Translation of metaphors

Total amount of metaphors	Translated as a metaphor	Translated as another trope	Translated from another trope	Translated by paraphrase	Not translated
262	289	10	19	69	7

Table 2. General metaphor translation tendencies.

The table shows that metaphors seem to follow the tendency in the table above since they are commonly translated by metaphors, translation by another trope is rare while translation by a metaphor from another trope occurs more often. Most frequent substitution is by paraphrase. However, this general picture does not reflect differences between subcategories: lexicalized metaphors (hereafter LM), conventional metaphors (hereafter CM) and private metaphors (hereafter PM).

4.1.1 Translation of lexicalized metaphors

Total amount of LM	LM translated as such	LM translated as PM	LM translated as CM	LM translated by paraphrase
41	21	6	17	12

Table 3. Translation of lexicalized metaphors.

The table shows that lexicalized metaphors deviate from the general tendency: only 50% of them are translated as such, some are substituted by private metaphors but more often by conventional ones.

Paraphrase is also a frequently occurring substitute for the LM.

Translation type	A. Galich	G.S. Smith	Alternative translation
LM-to-PM	9. Как нас черным огнем	9. Scythed by fire from those	9. Swept by fierce gun fire/

	косило В той последней слепой атаке...	black machine guns In our final unseeing onslaught	Scythed by fierce gun fire In our final unseeing onslaught
	45. Бога, пьяного в дугу , Все теперь цукали,	45. Drunk to the wide , the god Was tut-tutted by everyone,	45. Drunk like a skunk , the god Was tut-tutted by everyone,
LM-to-CM	3. И я восклицал: "Тираны!" И я прославлял свободу, Под пламенные тирады Мы пили вино, как воду,	3. I too have denounced dictators, And liberty have I lauded; Our fire-eating declamations Were washed down with wine like water.	3. I too have denounced dictators, And liberty have I lauded; Our ardent/ rousing speeches Were washed down with wine like water.
	20. Уходят, уходят, уходят друзья, Одни - в никуда, а другие - в князя...	20. They're leaving, they're leaving, they're leaving, - my friends; Some on their way down, others in the ascent,	20. They're leaving, they're leaving, they're leaving, - my friends; Some into oblivion, others on the way to the riches,

Table 4. Examples of translated LMs.

The alternative translation in 9 & 45 show that a LM-to-LM translation was possible, yet the translator chose to use a LM-to-PM translation, which may have been motivated by the desire to preserve the number of syllables. In LM-to-CM translation both examples show that translation is only possible by using a conventional metaphor due to linguistic voids in English. The alternative translation is more conventional in 3 and more accurate in 20.

4.1.2 Translation of conventional metaphors

Total amount of CM	CM translated as such	CM translated as LM	CM translated as PM	CM translated by paraphrase
152	167	6	0	32

Table 5. Translation of conventional metaphors.

The table shows that conventional metaphors are mostly translated as such, sometimes they turn into a lexicalized but never into a private metaphor although the latter appears to offer more freedom than a conventional metaphor and more flexibility than paraphrase.

4.1.3 Translation of private metaphors

Total amount of simple PM	Simple PM translated as such	Simple PM translated as LM	Simple PM translated as CM	Simple PM translated by paraphrase
18	9	2	5	6

Table 6. Translation of simple private metaphors.

Total amount of	Extended PM	Extended PM translated	Extended PM
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extended PM	translated as such	as CM	translated by paraphrase
50	53	0	2

Table 7. Translation of extended private metaphors.

In private metaphors the tendency varies for simple private metaphors and extended ones. Only half of the simple private metaphors is translated as such, some are turned into conventional metaphors while others are translated by paraphrase. Extended private metaphors are, on the other hand, are almost always translated as such.

Translation type	B. Galich	G.S. Smith	Alternative translation
Simple-PM-to- CM-translation	40. Твой начальник дал упаковочку – У него получился инфаркт! –	40. “I’m afraid your old boss is a goner , love, Had a heart attack during the night.”	40. “I’m afraid your old boss ended up in a box , love, Had a heart attack during the night.”
	41. И меня в перерыв вызывают в местком, Ходит зам по месткому присядкою , Раз уж дело такое, то мы подмогнем, Безвозвратную ссудим десяткою.	41. In my lunch hour I’m called to the Party bureau, The boss there, he hops and he dances ; “Well, if thing are like that, we’ll give of a sub, We’ll slip you ten roubles for nothing.”	41. In my lunch hour I’m called to the Party bureau, The boss there jumps, hops and pops ; “Well, if thing are like that, we’ll give of a sub, We’ll slip you ten roubles for nothing.”
Simple private metaphors translated by paraphrase	6. Заключенные параллели Преподали нам славный урок –	6. But those barbed-wire frontiers and limits They have taught us a lesson of gold:	6. But those barbed-wire ridden, far-way places Have taught us a lesson of gold:
	12. И случайные прохожие Кувыркаются в "неотложки" .	12. And the odd belated pedestrians Dive for shelter in first- aid stations.	12. And the odd belated pedestrians Are ‘shipped off’ in ambulance cars.

Table 8. Examples of translated simple PMs.

In the examples the unorthodox language of the original is transformed into conventional metaphors in 40 & 41 or substituted by paraphrase in 6 & 12. The alternative translation shows that a CM in 40 could have been avoided by using a simple PM instead, which even provides an extra dimension by adding rhyme. The CM in 41 seems unavoidable due to a linguistic void, but the used CM could be amended by adding more parallelism. The alternative suggestion in 6 seems is more semantically accurate than the existing one. The existing translation in 12 is also inaccurate because it indicates a willful action absent in the original.

4.2 Translation of similes

Total amount of similes	Translated as such	Translated as another trope	Translated from another trope	Translated by paraphrase	Not translated
111	102	17	10	36	5

Table 9. Translation of similes.

Most similes appear to be translated as such but some are substituted by another trope or paraphrase.

Translation types	C. Galich	G.S. Smith	Alternative translation
Simile-to-metaphor	11. И не к терновому венцу Колесованьем, А как поленом по лицу, Голосованьем!	11. Condemned not to a crown of thornes, On the wheel harrowed, - Instead, his face with cudgel scourged, To death by ballot!	11. Condemned not to a crown of thornes, Or on the wheel harrowed, - Just like a slap across the face To death by ballot!
	56. Не долдонь, как пономарь, поминанье. Ты ж партийный человек, а не зюзя,	56. That's enough of all this long-faced bellyaching, You're Party member, not some stupid neddy,	56. Stop bellowing like a bull, You're Party member, not some stupid neddy,
Similes translated by paraphrase	5. Пусть в бою труслив, как заяц, И деньжат всегда в обрез,	5. Maybe cowardly in action, Not a penny for his name,	5. Maybe a yellowbelly in battle, Not a penny for his name,
	6. Отвечай, солдат, как есть на духу!	6. "Answer, soldier boy, what's eating you up?	6. "Answer, soldier boy, cough it all up!

Table 10. Examples of translated similes.

In the examples the translator opted for an unusual metaphor as a substitution for a rather lexicalized simile. Modification of lexicalized similes without an English lexicalized equivalent is unavoidable but it is possible to translate them by conventional similes as the alternative translation shows.

4.3 Translation of analogies

Total amount of analogies	Translated as such	Translated as another trope	Translated from another trope	Translated by paraphrase	Not translated
67	67	4	0	2	0

Table 11. Translation of analogies

The figures show that analogies are almost always translated as such and are never omitted. Translation by another trope or paraphrase is extremely rare.

Translation type	D. Galich	G.S. Smith	Alternative translation
Analogy-to-metaphor	32. Бродит Кривда с полосы на полосу, Делится с соседской Кривдой опытом,	32. Untruth ranges round her far-flung territories, With her neighboring Untruth pools experience,	

	47. Я на слезы на твои - ноль внимания, Ты мне лазаря не пой, я ученая,	47. "Oh! I've heard all that before – cut the weeping! No use eating humble pie, - you'll be telling	
Analogy translated by paraphrase	8. А уж я позабавлю, Вспомню Мерю и Чудь, 32. Бродят между ражими Добрынями Тунеядцы Несторы и Пимены.	8. I will put on a show now, Sing of Wonder and Fame, 32. But among you swinging monsters' grimacing, There are wondering parasitic chroniclers.	8. I will put on a show now, Sing the Tales of Old 32. But beside you false heroes, There are real truthful chroniclers.

Table 12. Examples of translated analogies.

The examples show that analogies are difficult to translate by a metaphor in case of a referential void, in the examples 32 & 47 the translator seems to have found the only possible solution. Translation by paraphrase provides more room, the alternative suggestions are also more semantically accurate. Example 32 is especially interesting as the existing translation breaks the irony and could confuse the reader.

4.4 Creative vs decorative

Identification of decorative figures of speech as opposed to creative ones is problematic since it is hard to decide, which elements are essential to the contents. In order to avoid ungrounded assertions, the definition of decorative elements was limited to the elements that seem to have been inserted in the original only for the purpose of rhyme. If a trope does not pertain to the contents but is necessary for its sound, it was marked as decorative. The number of decorative elements appeared to be low (23) in comparison to the total number of studied tropes (440). The decorative elements found include metaphors, similes and even analogies, which is surprising since analogies contain factual references and therefore unlikely to be used as purely decorative.

Total amount of decorative tropes	Decorative metaphors DM	Decorative similes DS	Decorative analogies DA
23 (translated by decorative tropes 11)	12 translated by: DM:7 CM:4 explicitation:3	7 translated by: DS:4 explicitation:4 not translated:2	4 translated by: DA:2 generalization:1 explicitation:2

Table 13. Translation of decorative elements.

The table shows that only half of the decorative elements is translated as such. Since, they contribute to the form and not to the contents, they are often substituted by a paraphrase or a figure of speech and are sometimes omitted. Van Den Broek (1981:76) asserts that they can be omitted to avoid overtranslation.

translation types	E. Galich	G.S. Smith	Potential translation
Decorative	1. Не стремимся мы в	1. Far away in the storybook	1. Far away in the storybook

metaphors	дальнюю даль Ни в пустыню, ни к полюсу холода, Ни на катере... к этой матери.	sun. We don't make for Equator or polar frost, Or get the hell off out of sight;	sun. We don't make for Equator or polar frost, Or to hell knows where...
Decorative similes	12. Я открою окно, я высунусь, Дрожь пронзит, будто сто по Цельсию!	12. I lean out from my window, shivering With a fever, one hundred Celsius,	12. I lean out from my window, shivering Trembling like caught by fever,
Decorative analogies	6. Ни денег, мол, ни квартирки отдельной, Ничего, мол, нет такого в заводе, И один ты, значит, вроде идейный, А другие, значит, вроде Володи!	6. You've no money, and no flat for your family? And the kind of thing we're after's unknown here? You're the only loyal man in this factory? And the others are a load of old scoundrels?"	6. You've no money, and no flat for your family? And the kind of thing we're after's unknown here? You're the only loyal man in this factory? And the others are just simpletons/ dummies?"

Table 14. Examples of translated decorative elements.

In all given examples, the author must have inserted the decorative elements for the sake of rhyme. There is clearly no need to preserve them as such and if they are preserved they seem out of place like '*With a fever, one hundred Celsius.*' A possible option both in existing and alternative translations is paraphrase and omission.

4.5 Linguistic vs referential voids

Two types of seeming semantic voids were examined in the tropes: linguistic and referential. However, neither the latter nor the former does not always indicate an actual semantic void in the target language, a deviant translation may be explained by translator's personal choice, formal requirements, idiomaticity or misinterpretation of the original. 26 cases were identified as semantic voids: 17 linguistic voids and 9 referential.

Total amount of linguistic voids	Total amount of referential voids
17 translated from: metaphors:11 similes:6 translated by explication:17	13 translated from: analogies:9 similes:4 translated by: explication:3 generalization:4 left unchanged:6

Table 15. Linguistic and referential voids.

The statistics show that referential voids occur mainly in analogies and sometimes in similes, leaving the translator two choices (Dagut 1981: 66): (i) leave the reference unmodified, which makes it uninformative to the target reader who lacks the referential knowledge of the source reader, or (ii) translate it by paraphrase,

which makes the reference comprehensible to the target audience but inaccurate in contents. As it appears in the table 17 most translators chose the first option.

Linguistic voids	F. Galich	G.S. Smith	Potential translation
Found in metaphors	5. Повторяйте ж на дороге Не для кружева - словца, А поверьте, ей же Богу, Если все шагают в ногу - Мост об-ру-ши-ва-ет-ся!	5. Keep repeating in all weathers Not for its impressive sound, But believe it, you had better: If you keep in step together Then the bridge will tumble down!	5. Keep repeating in all weathers Not for a flowery phrase, But believe it, you had better: If you keep in step together Then the bridge will tumble down!
	14. И меня с тобою, пешка, Время бросит на весы?"	14. Is it us, my little tiny, Time will toss into his scales?"	14. Is it us, you sorry pawn, Time will toss into his scales?"
Found in similes	56. Все смеются на бюро: "Ты ж как витязь - И жилплощадь, и получка по царски!"	56. In the office they all laughed and said I'd made it, With my extra living space and king-size wages;	56. In the office they all laughed and said I lived like a king, With my extra living space and my wages;
	57. Я ж не лысый , мать их так! - Я ж не вечен, Я ж могу и помереть с той салаки!	57. I'm not Lenin the immortal, I'd be nackered If I had to eat some more salted mackerel!	57. I'm not an immortal, I'd be nackered If I had to eat some more salted mackerel!

Table 16. Translated linguistic voids

Linguistic voids predominantly occur in metaphors and similes and are translated exclusively by paraphrase. Example 14 stands out as the linguistic void here is false since English has an exact equivalent to the word *пешка*: *pawn*, but the translator chose to use a considerable attenuated *my little tiny*, which lacks the contempt of *pawn*.

Referential voids	G. Galich	G.S. Smith	Potential translation
Found in analogies	11. Он не мылил петли в Елабуге. И с ума не сходил в Сучане!	11. In Elabuga he didn't soap a noose, In Suchan he didn't run ranting!	11. He didn't soap a noose in exile, In a labour camp he didn't run ranting!
	35. А на картиночке - площадь с садиком, А перед ней камень с "Медным Всадником",	35. And on the postcard there – a city garden square, And in the front, the rock with the Bronze Horseman,	35. And on the postcard there – a Leningrad garden square, And in the front, the rock with the Bronze Horseman,

Found in similes	9. Лишь, как вечный огонь, как нетленная слава - Штабеля! Штабеля! Штабеля лесосплава!	9. Their eternal flame, their glory undimming - Just the logpiles, the logpiles, that stand by the river!	9. Their eternal flame, their glory undimming - Just the logpiles by the river, chopped and piled up by cons!
	57. Вот стою я, прямо злой, как Малюта, То мне зябко в пинжаке, то мне жарко.	57. In the shop, like a spare knob at the wedding, I went hot and cold, my God, I was sweating,	57. In the shop, seething with fury, I went hot and cold, my God, I was sweating,

Table 17. Translated referential voids

The examples show that the translator decided to preserve the references as such although it became quite incomprehensible unless the reader is fully versed in Russian history and literature. The only exception is 57 where the translator opted for a private simile, probably for the sake of rhyme. The alternative translations suggest a paraphrase except in 35 where the name of the city of Leningrad is added, making the reference informative to the reader.

5. Conclusions

The study leads to several tentative conclusions concerning translation tendencies with respect to the three selected tropes of comparison. The general tendency is that tropes are rarely omitted and are most often translated by the same trope, although translation by paraphrase or trope substitution occurs as well.

Metaphor is the most frequently occurring trope and it deviates from the general translation tendency at the level of subcategories. Lexicalized metaphors seem to present difficulty in translation since only 50% them is translated as such, which can be explained by divergent lexicalization in different languages. In absence of a lexicalized equivalent they can be translated by: (i) private metaphors or (ii) conventional metaphors. Remarkably, the first option is rarely chosen but paraphrase is used instead, although it can be awkward in poetry. The same tendency of shunning private metaphors is observed in translation of simple private metaphors, only half of which are translated as such. It is hard to account for this similarity: while the translation of lexicalized metaphors is hampered by lexicon limitations, private metaphors are invented by the author and therefore could potentially be as easily invented in another language, and yet, they are not. The situation is totally different for extended private metaphors that are almost always translated as such. Conventional metaphors do not seem to present a problem either as they are commonly translated as such.

Similes are mainly translated as such but they also can be frequently substituted by metaphors or translated from a metaphor. Alternative translation by paraphrase occurs in 25% of the cases.

Analogies seem to be hard to substitute, they are almost exclusively translated as such, probably because they are anchored in referential reality.

Most of the analyzed tropes are creative and not decorative. Decorative elements are rare and only half of them is translated as such, which is logical because their decorative nature makes them easily redundant.

Linguistic and referential voids also do not seem to occur very often. The former mostly occurs in metaphors while the latter is found mainly in analogies.

Alternative translation suggestions show that the existing translation cannot always be explained by the target language limitations but also by translator's personal preference, formal requirements, idiomaticity or misinterpretation of the original.

The general conclusion on the three examined tropes is that they are mainly translated as the same trope. The most frequently occurring alternative is translation by paraphrase. Metaphors and similes seem to be more interchangeable while analogy is not. Lexicalized elements and referential voids seem to hamper trope translation. References to the reality shared by the cultures or familiar to the target audience seem to facilitate translation while references unique to the source culture seem to present a problem. The amount of information conveyed by a trope is important as well: more information and images seem to be easier to translate than one image as the comparison between simple and extended private metaphors shows.

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